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The varied and mingled beauties of the gardens are then described.

Mr. Philip Sidney in his recent Memoirs of the Sidney Family suggests that one of his two country homes was in Sir Philip's mind when he wrote this. The description of Penshurst, the Sidneys' country home, in Jonson's Epistle addressed to it, seems to make it clear that Penshurst was in fact the original of Kalanders' house.

"Thou art not, Penshurst, built to envious show  
Of touch, or marble; nor canst boast a row  
Of polished pillars or a roof of gold;  
Thou hast no lantern, whereof tales are told;  
Or stair or courts; but stand'st an ancient pile,  
And these grudging at, are revered the while."

And again:

"Thy walls be of the country stone."

The surroundings of the house, too, as described by Jonson, especially the orchard, agree closely enough with those which Sidney represents about the house of Kalanders. For so 'homely' a residence Penshurst had remarkable fortune, to be praised by three such poets as Sidney, Jonson, and Waller.

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### ZURÜCKE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In Mr. A. B. Nichols's edition of the *Jungfrau von Orleans* the following note to line 1125 is found: "*zurück*. In MHG. the adverb ended in *-e*; this is still seen in *lange*, *ferne*, *gerne*, *stille*, and is still used by the poets in other cases." The above statement of fact is true as far as it goes, but would it not be well to tell the whole truth? The inference which one might justly draw from the above note would be that *zurück* is to be placed in the same category with *lange*, *ferne*, etc., and that the ending *-e* of *zurück* had the same origin as the *-e* of the adverbs *lange*, *ferne*, etc. It may perhaps not be considered necessary that an undergraduate should know that *-e* in *lange*, *ferne*, etc., stands for the OHG. adverb-forming suffix *-o*, as found in *lango*, *ferno*, etc., and that *zurück* is really a prepositional phrase, which in OHG. had the form *zi rucke*; but in its present form the note is at the best misleading.

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### A NEW RABELAIS EDITION.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Mr. L. Rosenthal, the well-known antiquarian of Munich, claims the honor of an exceedingly interesting discovery for French literature; namely, a copy of the fifth book of Rabelais's story of *Gargantua et Pantagruel*, in an edition published in 1549, during the lifetime of the author. In order to appreciate the importance of this text, we must remember that the oldest edition we have depended upon so far is dated 1564, eleven years after Rabelais's death. We had besides a few chapters of one printed in 1562. The prevailing opinion was, up to the present, that the author, thinking to be prudent, did not actually publish this fifth book of his work himself, because of the very sharp attacks on the society of the time which are contained in it. The complete disappearance of the supposed edition of 1549 would be testimony to the great vigor shown by the church and state authorities of the sixteenth century. It may well be that Mr. Rosenthal possesses the only copy that escaped censure and fire.

However that may be, the new edition at hand dissipates all doubt as to the authenticity of the last part of the immortal *chef-d'œuvre* of Rabelais—authenticity which has been so strongly doubted by scholars of the highest standing.<sup>1</sup> Those who did not take this extreme position were nevertheless unanimous in admitting that we did not know the book in its original form. Thus, for them also, the recently announced discovery is of momentous importance, since it will allow a positive line of demarcation to be drawn between the Rabelaisian text and the interpolations and changes due to unscrupulous editors.

So far only the size of the book discovered has been made known to the public. Mr. Rosenthal gives it as a 16mo, containing sixty-four pages of twenty-one lines each. Yet even this very little bit of news suffices to show that the edition of 1564 was, as is generally admitted, overloaded with spurious material.

In the edition of Burgaud des Marets et Rathery, for instance, the fifth book covers over two hundred pages of rather small print. Although a considerable portion of many of

<sup>1</sup> The last time by Brunetière: *Questions de Critique*, 1897, pp. 2-22.

these pages is taken up by notes, the edition is still much longer than the sixty-four pages of original text can possibly justify.

The value of the find under notice will appear all the more important if we recall the fact that this fifth book was referred to, where opinions of Rabelais were quoted, comparatively more frequently than any other part of *Gargantua et Pantagruel*. Here are to be found the famous descriptions of *l'Isle sonnante*, of the *Archiduché des Chats fourrés*, of the *Pays des Lanternois*, of the *Oracle de la dive bouteille*, etc.

The following is the exact title of the 1549 edition :

Le cinquiemes  
livre  
des faicts et  
dictz du noble Pan  
tagruel ;  
Auquelz sont comprins,  
les grans Abus, & d'esordonée  
Vie de, Plusieurs Es-  
tatz, de ce mô  
de.  
Composez par M. Francoýs  
Rabelays Docteur, en Medeci  
ne & Abstracteur de quite Essen  
ce  
Imprime en Lan Mil cinc  
cens Quarante neuf.

ALBERT SCHINZ.

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#### OBITUARY.

##### VEIT VALENTIN.

ON the twentieth of December, 1900, Professor Veit Valentin, the President of the *Akademische Gesamt-Ausschuss der Freien Deutsche Hochstift* at Frankfurt am Main, and a member of the executive council of the *Goethe-Gesellschaft*, was stricken down by acute congestion of the brain, which led to his death on the twenty-fourth, in the fifty-eighth year of his age. He had been suffering with severe headaches for more than a year, and a trip to Vienna, where he attended the unveiling of the Goethe monument, brought on the fatal crisis.

He was a native of Frankfurt and came of highly gifted stock. His uncle, the poet and critic Georg Friedrich Daumer, early aroused in him an ardent love of poetry and that keen appreciation of æsthetic form which became

the salient characteristic of his writings. As a student of theology and philosophy at Göttingen, he showed his devotion to scientific ideals, uninfluenced by the thought of a *Brotstudium*, by occupying himself chiefly with the Semitic languages and the related Coptic; the fruit of his work in this field was a treatise on *Die Bildung des koptischen Nomens*, 1866. Going thence to Berlin, he became a pupil of Eduard Gerhard, and devoted himself to the study of archæology and the fine arts generally, for which he was by nature peculiarly fitted, and in which he soon displayed exceptional ability. During the next two decades, as *Oberlehrer* in what is now the municipal *Realgymnasium* of Frankfurt, he found leisure to write a number of critical and æsthetic essays, among which his contribution to Dohme's *Kunst und Künstler* on the German painters of the first half of the nineteenth century (Cornelius, Overbeck, Veit, Schnorr, Führich) is perhaps the most widely known; they showed an unusual breadth of scholarship, a philosophical turn of mind, and marked originality of conception and treatment. From the time when he became connected with the *Hochstift*, he confined himself almost entirely to the study of Goethe; besides numerous articles, he published, in 1894, a volume on *Goethe's Faustdichtung in ihrer künstlerischen Einheit dargestellt*. The new theory concerning Homunculus and Helena which he advanced in this book, excited particular attention; he supported it further by an elaborate and ingenious argument in the *Goethe-Jahrbuch*, Vol. xvi, and defended it in two articles in the *MOD. LANG. NOTES*, Vol. xiii, Nos. 7 and 8, and Vol. xv, Nos. 7 and 8. The second of these two was the last article from his pen published during his lifetime. A comprehensive treatise on *Die Klassische Walpurgisnacht in Goethe's Faust* was ready for the printer at the time of his death, and will appear in the near future; a book on æsthetics, on which he had been working for a number of years, remains unfinished. In pedagogical circles he will be remembered as the editor of a series of school texts with excellent introductions; the *Goetheforschung* loses by his untimely death an ardent admirer and an enthusiastic student and expounder of his great fellow-townsmen.

HUGO K. SCHILLING.